



The Last Word about Lingerie

By ELED A LEDNAM.

DAININESS is one of the most wished for qualities in lingerie. Certainly it is fully emphasized this season. The snowy white fabrics with laces and irresistible ribbon bows tucked here and there are sure to delight the heart of every woman. One cannot be smartly dressed unless her lingerie is cut along the present form fitting lines.

In the less expensive gowns and combinations it is far better to have good material and less lace, or embroidery, though it is truly wonderful what charming undergarments can be purchased for less than a dollar.

In the more valuable garments such remarkable values are shown that it hardly pays to make underwear at home.

If one is partial to hand embroidery, plainer garments can be bought and embroidered by hand during spare moments. Many new creations have been evolved from the combination corset cover and drawers of former seasons. The newest ones are of sheer nainsook, or batiste, and are embellished with a wide variety of lace, such as filet, Bohemian, French and German valenciennes, shadow and linen cluny laces. Crepe de chine, China silk and silk batiste are used in the more expensive garments.

An original fancy is to have a delicate color note in the gowns, skirts and combinations. Voile or batiste is tucked in the shape of medallions, or a pleated ruffle of the same material as the skirt in blue or pink is a pronounced feature of the new petticoats. Often panels of sheer colored materials are introduced.

The knicker drawer combinations have ribbons running through slashed bands of nainsook about the necks, and sleeves and drawers are tight at the knees. One combination was trimmed with Van Dyke pointed valenciennes lace. The seams were joined with a tiny hemstitched insertion.

Another was made on the straight lines like a princess slip with a circular ruffle, joined below the hips, forming the short petticoat and drawers. Around the top and in the lower ruffles was a pretty design of Roman embroidery. The edges were scalloped and run through with wash ribbon. The top was so shaped that the shoulder straps could be tucked in when an evening gown was worn.

Most attractive slip-over gowns are of crepe de chine adorned with shadow laces and fine tucks. These laundry beautifully.

Very dainty affairs are the gowns with the upper part of the gown and the sleeves formed entirely of lace joined with embroidered bands. A broad ribbon beading encircles the empire waist; tiny ribbon rosebuds adorn the gown. There is a great profusion of ribbon on all the undergarments.

In another gown the yoke was formed of fine tucked pink batiste with the sleeves of fluted lace ruffles. These were joined to the yoke with ribbon beading.

The new petticoats are cut along the same close fitting lines as heretofore. Crepe de chine skirts with silk jersey top are well liked for wear with tailored suits. Most of the underskirts are made without an underlay, or if a flat underlay is desired, it is often of coarse net. A plain band of lace is a suitable finish, or flat plaited ruffle. Wash voile is a satisfactory material used in skirts. A white wash voile skirt which drew forth expressions of admiration had a plaited ruffle of colored mull; over this was a deep ruffle of eyelet embroidery finished with a pink scalloped edge.

An effective flounce on a petticoat has the top finished with imitation Venetian lace; the points of the lace hang over the flounce. A tiny pink ribbon rosebud is placed at each point, the bottom of the skirt is finished with a wide insertion about two inches above the broad hem.

often made over an adjustable pink or blue silk slip. These have raised flowers, Roman work or eyelet embroidery with laces artistically inserted. The sleeves are loose flowing set in below the shoulder.

One of the latest creations had the back and front embroidered in shell pink roses. The edge was scalloped in the shape of a rose leaf. The empire effect was produced by a wide band of ribbon run through slashes of the material. The sleeves were laced together with twisted ribbon.

Nearly as much thought is given to planning a negligee as to some of the handsomest gowns. In fact they are so closely modeled along the same lines, that often there is but a small line of demarcation between the street and house gowns.

There are numerous negligees which combine the comfort of a loose gown with the elegance of dinner dress. Under the heading of negligees comes the elaborate one for the hostess to receive her afternoon callers, one for the rest room, and one for the breakfast table

and in a class by itself the ever comfortable kimono.

A novel negligee was of accordion plaited pink and lavender crepe de chine the skirt at the hem was turned up with a fancy hemstitched insertion. The Robespierre collar cut low in front was of lavender satin, as was the girdle around the empire waist. This girdle was of braided folds of the satin knotted in front with long ends. In the back was a shawl effect of lavender chiffon under cream shadow lace, which reached below the waist and formed a drapery over the short sleeves.

The boudoir caps match the negligees in color and material. They have a low dropping frill of lace at the back with a band of ribbon around the front closely resembling the Dutch caps. Fluffy rosettes of ribbon are placed at each side of the band.

CORSETS.

The new corsets in accordance with the present styles with the very low busts and extremely long hips are like

the former corsets with the high bust and low hips, only upside down. More planity is noted in the new models. Cotton and silk tricot is used in the manufacture of many of the corsets. Don't pride yourself on a small waist measurement. The corsets are made so that the appearance of the waist is large. The corsets continue to have the straight line effect and extremely long skirt. There is less boning or softer boning, so that one can conform to Fashion's dictation and also wear an easy fitting corset.

Brassieres are now recognized as a dress necessity with the low busted corsets. Brassieres trimmed with lace or embroidery are a substitute for both the corset cover and brassiere. For stout persons more boning is necessary, but some new brassieres are made of such heavy fabrics that few bones are used. All-over embroidery brassieres lined in net are very desirable. Both back and front buttoning varieties are worn. Other brassieres are of coarse white net with washable shields attached.



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FROM A PARIS LETTER

Paris, France.
MY Dear Elsie: When I promised to write to you a description of the way French ladies of fashion are dressing their hair this spring, it seemed an easy task. But really I have seen so many different head dresses and strange to say all becoming, that it is hard to describe any particular coiffure as "the style."

French ladies may have ears, but I haven't seen any. They are so completely covered with soft marcelled tresses. The wavy locks are brought out to a line with the eyebrows, while in front the hair is drawn way down over the forehead—sometimes a delicate fringe, which you might call "a bang," is worn.

The new styles are really copied from the headresses worn by beauties centuries ago. Suggestions are taken from old pictures by famous artists. Simplicity is the keynote, and all praise and glory, no longer is it necessary to wear false hair. One can easily arrange an attractive coiffure with one's own supply. If a switch is worn, it is interlaced in the hair so as not to be noticeable. Only lightweight switches about thirty inches long are used.

Fortunately for you, your hair has a natural wave, because loose waves with no special depth, but rather forming a perfect scallop well drawn over the face, is one of the latest conceits. For evening wear I have noticed a profusion of little curls nesting against the neck.

The close headress resembles the Victorian period. The hair fits the head like a cap and always the contour of the head is observed. I'd suggest you dress your hair in back with a bouffant effect. I can describe it better

by saying "up and out" in a psyche effect. With this style the hair is parted in front or directly on one side, then drawn together so that the part is not noticeable. A new revival of the pompadour is worn in a flat pompadour pushed toward the face with a comb. The corner hair is worn around the head, resembling a thick cable cord, and is held in place with fancy pins. Combs, pins and barrettes are worn to a moderate degree. Some pretty pins are made in platinum, finished aluminum set with rhinestones. Amber pins are good looking in black hair, while tortoise shell is preferred for brunettes.

The simplicity of evening coiffures necessitated a headress or ornament of some kind, for social functions and theater wear. The hair band worn in the Greek style should harmonize with the gown. A single band of rhinestones is very effective. Tulle with a fringe of spun glass or iridescent beads and spangles in the shape of stars and comets are worn on the forehead and they glisten in the light. I forgot to mention that some plain women powder their hair with perfumed rice powder and wear a pearl on the cheek to accentuate the line of the eye. Of course this dress is only for evening wear and simply a fad.

Following these suggestions will be service to you when next you attempt to dress your "crown of glory." Yours very truly,

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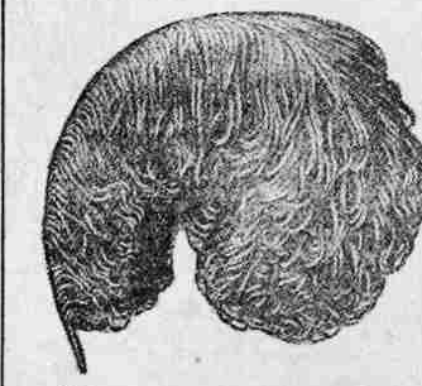
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